



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

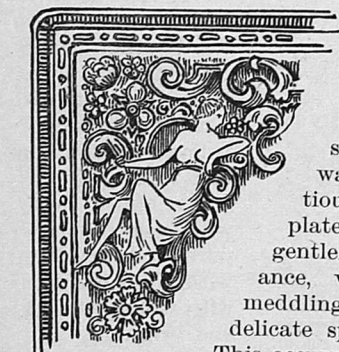
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

gaged in making some candelabra and other things for the Bishop of Salamanca, to whom he had been introduced. This prelate was exceedingly rich, but very impatient and difficult to please. A large silver vase which the goldsmith was engaged upon, not being finished as quickly as the bishop wished, the latter became impatient and threatened to take it away unfinished. It was, however, completed in about three months, and the patron was highly pleased with it. Having got the vase into his possession, he, much to Cellini's mortification, vowed that he would be as slow in paying for it as the artist was in finishing it. The goldsmith soon proved himself a

match for the bishop, as the sequel shows. Amongst other ornaments the vase had a cover which moved on a delicate spring. The bishop was one day ostentatiously exhibiting his plate to some Spanish gentlemen of his acquaintance, when one of them, meddling with the cover, the delicate spring suddenly broke.



This occurred just as the bishop was leaving the apartment. The gentleman, thinking this a most unlucky accident, entreated the person who took charge of the plate to carry it to the artist who made the vase and order him to mend it without delay. Cellini by this means got the vase again into his possession, and refused to part with it until he received his money. Pope Clement VII. hearing of this affair and having seen the work of art, said publicly that he entirely approved of the artist's behavior, so that the bishop repented of all that he had done, and in order to make amends, sent word to Cellini that he intended to employ him in many commissions of importance, to which the goldsmith replied, that "he was very willing to undertake them, but insisted on being paid beforehand." This also coming to the ears of the Pope, afforded him much amusement, and he gave orders for Cellini to be employed continually on important works for himself.

Benvenuto Cellini had already added to his business that of jewelery, and now seeing the work of Santizia, a seal engraver, who was, indeed, the only man who worked at that time in his branch of the business, had a great desire to rival this eminent artist, who was employed in making seals for the Cardinals. He set about learning the business, and although it cost him much time and labor, he mastered it, as he did also the art of engraving dies for medals and coins. In addition to these arts he acquired, as he says, with "infinite pains and trouble," that of enameling.

As a recreation on holidays, at this time, Cellini practiced shooting at the numerous pigeons which built their nests in the ruinous buildings of the city, and became an expert marksman, procuring sometimes a considerable quantity of game.

The narrative of Cellini gives some very interesting details of the social and political life of the period in which he lived; but it is only with his career as an artist that we have to do in the present sketch, only noting as we pass them over that he seems to have been as prompt, capable, successful and happy in everything he undertook as we see him in his principal pursuit.

## THE SEASONS GRATES AND FIRE-PLACES.

BY MISS E. T. LANDER.

THE fire-place has been increased in width to harmonize with the general proportions of rooms, which in recently constructed houses are as wide as possible and with lower ceilings than formerly. Iron is most desirably used for the construction of the fire-place, and so great a preference for the material exists as to lead to various imitations of wrought iron, which is necessarily an expensive fabric. Prominent among these imitative styles are fire-places of old silver, with an odd design of an old Greek chain, or of scroll-work made to have as nearly as possible the appearance of hammered iron. Still more expensive use is made of bronze, of which the surface is sometimes finished with a kind of green rust or *patina*, like that acquired by antique bronzes long buried in the ground. The wrought and chiseled iron fire service from French and Belgian foundries is on a costly scale, and, consequently, uncommon, while the tendency to its use is constantly increasing. Next to this material in popular esteem are the styles of old and antique brass, sometimes also combined with polished brass. The effects of these combinations, as seen in the newest of Mr. Conover's designs, are harmoniously brought out with reference to the style of the fire-place. One of these is of

the French Renaissance style, with lattice work filling the upper corners, so as to form a semicircular opening. A dog's head is above, and similar heads of hounds are protruded through masses of foliage on the fender, and by a clever technique of polish being made to appear as if emerging into the light. Another beautiful fire-place, low and wide in form, is of Greek Renaissance design, with medallions of antique heads in old and antique brass, united in mass and mingled with fine purpose in the foliated decorations. The antique brass is also effectively used in an Eastlake fire-place, designed with straight parallel lines and rosettes. A pretty fancy in and-irons is shown in connection with a fire-place of mixed design; at top is a blown, brazen torch in varying shades of the metal, while beneath the torch, in each, a gray owl looks out from a covert of folding leaves. A greater favorite, however, as a design for and-irons, is the turning sunflower wrought with curling leaves, and with the central body of seeds represented in brown glass; other designs are miniature pagodas, globes, coiled brazen serpents, gilded owls and various mythological figures.

The most convenient receptacle to contain the fire is the portable basket on rollers; a more quaint style occasionally seen is the old-fashioned crane, from which a fire-cradle or basket is suspended by a chain. Hoods projecting slantwise above the fire—of which the utility is less than in early times—show the design of scales or of overlapping tiles on a roof, or the brass hood may take the form of a curtain with appendages of rods and rings, being wrought in low relief with ferns and flower-forms having delicate veining incised.

In all tasteful furnishing the style of the chimney-piece is carefully studied in connection with the entire arrangement and decoration, and corresponding with the finish of the room in material. Thus a chimney-piece of mahogany recently completed at the establishment of Mr. Stewart, with arched projecting top and with Cordova leather fitted into the cove, is expressly made for a room with ceiling of Cordova leather between mahogany beams. For a hall is to be noticed here a fine English oak chimney-piece carved and polished in the manner which is now frequently preferred to the dead finish, not long since more exclusively in favor in this material. A pretty style shown for a chamber is an ash and cherry mantel, with facings of slate, decorated with painted designs of flowers. One intended for a dining-room has Minton tiles, beveled mirrors and carving in oak-leaf and acorn design. Other recent designs include a chimney-piece of the style of the First Empire for a library, a Talbert mantel in mahogany for a parlor, a Renaissance dining-room mantel in walnut; a Louis XV. chimney-piece in enameled work with carvings picked out in gold; one for a parlor in rosewood, with beveled mirrors, and another in ebony, with brass and plush. A heavily-carved mahogany chimney-piece of Louis XV. style contains cabinets on either side, opening by secret springs; with this is a fire-place in brass, copper, nickel and gilt.

The kind of wood to be used in the chimney-piece is made properly to depend on the style of decoration. Thus, in decorating a library in Moresque style, the artist uses no such wood as American walnut, he conceives that good taste forbids, and uses instead any fine European wood, as perhaps Circassian walnut, or possibly ebony, with plenty of glass; or the character of the room is given in painted wood, as also in lighter woods. Moorish and Arabesque styles are adapted to dining-rooms and parlors, and, when used, all the details are strictly carried out. This is considered less necessary with styles drawn from mingled ideas; but whatever the style, the wood most appropriate to it is selected. In general, the dining-room is best suited with oak, mahogany, ash and walnut; the library may be in mahogany, Circassian walnut, ebony lightened in effect with glass, or English oak; halls are principally finished in oak, very dark, with chimney-pieces the same, and for this use is sometimes selected black oak with antique finish; for parlors may be used rosewood, inlaid wood, real ebony, amaranth wood and cocobolo, which is a little more red than rosewood; chambers are in light woods like ash and maple, or with different combinations, as of ash, cherry and satinwood, or maple trimmed with mahogany. Successful effects are obtained in chimney-pieces and other decorative woodwork from the designs of Messrs. Herts Brothers, in the red Santo Domingo mahogany, which has an agreeable tone and lights up warmly. A mantel and superstructure of this material, with beveled mirror, is fine in its early English style of carving, in the design of which appear St. Mark lions with the heads at a different angle from the usual traditional one. A chimney-piece here of Anglo-Japanese design has a circular beveled mirror above a finely-carved Renaissance panel; it is peculiar in being furnished on one side with broken shelves for bric-a-brac and on the other with a glass closet. Another of red Honduras mahogany deeply projecting, and in a style as much Early English as Renaissance, has an elaborate arrangement of shelves with columnar supports. In this, as in many other recent instances, is expressed the change which comes near to being a revival of the great hearth-side institution of Old England, and of a portion of the Continental countries during the same period. Previous to the reign of Henry VII. chimneys were rarely introduced, and few perfect specimens are found of an earlier date. Examples of the later styles are more frequent, as connected with the rich architectural interiors of the reigns of Elizabeth and James I. In last year's exhibition of the Royal Academy was the mantel-piece from the Priory Chamber of Kenilworth Castle, which is of oak and alabaster, finely sculptured and carved. The caps of the pillars contain Leicester's initials and arms, with the date 1571 appearing in the letter L on the right, while the front bears the motto "Droit et Royal," carved in bold relief. The chimney-piece in the great chamber of Stockton House, Wiltshire, has been universally noted as a superior specimen of decorative sculpture. It ranges in height with the cornice of the wood-paneled room, the subject of its

principal design being from the book of the Prophet Daniel: "He answered and said, Lo, I see four men loose, walking in the midst of the fire, and they have no hurt."

An interesting fire-place at Montacute, Somersetshire, having the mantel supported by double columns, repeated above, to form the support of the cornices, is adorned in the central panel with the royal escutcheon, and showing the date 1599; while at the upper part is a finely carved head of the Queen, on a medallion with foliated edges. The opening of the fire-place is wide, and rising slightly in the central height. The fire-dogs are arches with key-stones, and these are surmounted by statuette figures, which from an engraving may be taken for foresters. For this feature a unique style is exhibited in connection with the fire-place in the circular dining-room of Longford Castle, Wiltshire. This has a wide and square opening, with caryatid figures supporting the mantel, and a sculptured group on the chimney-piece above extends to the ceiling, and the fire-dogs take the form of high pedestals, holding statuettes in a sitting posture, with the knees drawn up, as in the manner of one perishing from cold.

In point of dimensions, the fire-places of different countries at this period corresponded. M. Lacroix has explained that "in the fourteenth century requirements for comfort had developed themselves in a remarkable degree in France. \* \* \* A huge chimney admitted many persons to the fire-side. Near the hearth was placed the *chaire* (seat of honor) of the master or of the mistress."

In some Flemish interiors of the sixteenth century may be noted admirable examples of chimney-pieces. One of peculiarly satisfactory effect is to be seen from an old engraving by Jean Vrideman Vries, now extremely rare, representing the style of a bedroom of that epoch, with the window opposite the door and the bed by the fire-place. The great charm with this feature of furnishing in the style of that period, consists in its usual thorough harmoniousness with architectural and decorative arrangement otherwise. On walls and ceilings, doors, windows, chimney-pieces and all, the unity of purpose is clear; most frequently the altitude of the chimney-piece correspond to that of the wall, and having its upper part designed in forms to blend with those of the cornice at the ceiling.

Fire-places in wrought iron of that date reflect the influence of the great artists in metal work—Nicola Pisano and his son Giovanni, Brunelleschi, Ghiberti and Donatello. From the reappearance in Italy of the process of casting bronze, at about the beginning of the thirteenth century, the art advanced in the next centuries to its greatest perfection. Iron was extensively wrought and chiseled in Germany, and at Augsburg the art became most famous. The finest examples of art-works in iron, executed in the sixteenth and seventeenth centuries, included detached statuettes as well as such work as is represented in the fine French gates of the Gallery of Apollo, at the Louvre. It was practised at the same time successfully in Holland, as many existing works attest. An example of interest has recently been brought from there by Messrs. Herter Brothers, in whose rooms it is exhibited. This consists of a unique fire-place for a hall, and formed entirely of wrought iron. The work is three or four centuries old, and is at once quaint and, in a fine degree, artistic. The structural form is that of a framework to border a square aperture for the fire-place, and the open scroll work forming these inclosing bands is covered throughout with a design of blossoming tulips; and rising from small standards at either upper corner, are flaring bowls, with tulips straying over their sides, and which furnish a convenient depository for vessels bearing lights, or those for keeping warm some article of food or drink. Below are a pair of cranes, arranged to be swung outward by means of an attachment in the form of hooks, connected with chains composed of flat circular links of graduated sizes. The fender is provided with slides at either end, in the old style, for resting the feet, and here long use is most evident. The shovel and tongs accompanying this truly beautiful work are modern, the old ones not having been discovered.

Interest has been largely directed to these early styles, with the growing tendency to reintroduce the larger forms of fire-places from periods when great open fires were the only means of warming houses. This appears to be carried even farther in England than with us. Among fresh examples there is the drawing-room chimney-piece made for Mr. Joshua Nicholson, Leek. This is of English oak, left, we are told, untouched from the plane to ripen naturally; the architrave around the grate being of Jeanne Castille marble. This is in general harmony with the woodwork of the room, which is of a deep ivory color and dully polished. The coloring of the walls is peacock blue to the level of the frieze mold, which is white, as is also the ceiling. Old scarlet is selected for upholstering the furniture, and the top of the chimney contains a panel of sea-green velvet.

The disposition to return to early English styles leads even to the introduction of the great inclosed fire-place, having seats within the jambs. With this arrangement soft-cushioned seats are placed on either side the fire, and everything is in harmony with the sentiment of luxuriousness and thoughtful repose. Recently an increased fancy has been shown for constructing fire-places in angles of rooms, and fitting up chimney corners in some quaint or picturesque style. This fashion has frequently been adopted when no very proper reason could be given for it, and with disregard of as good authority as Gwilt, who teaches that "angular fire-places are only admissible in small rooms, when space and other considerations permit no other means of introducing chimneys." An advantage, of course, is always to be gained in having the fire-place removed from the influence of door and window draughts.

Tiles of pottery or slate used for fire-place facings are, in many instances, decorated by the hand of the mistress, or of some other member of the household. Figure designs sometimes appear with good effect on long perpendicular



tiles, facing either side of the opening, and completed by square tiles inserted both at top and bottom. A stately pair of this kind, recently received from the Minton works by Mr. Cottier, represent Sir Philip Sidney and Sir Walter Raleigh, the aristocratic presence of whom at the fire-side is not a situation of necessity, however, and they might serve an equally desirable purpose of decoration in the arrangement of a mirror.

With certain styles of chimney-pieces an artistic and satisfactory effect is obtained by the use of tiles of antique bronze for facings, and which are specially well suited to the library or to the hall, while those of French Limoges and finest pottery are more usually in keeping with the general character of the drawing-room. Some prefer the mantel and the whole superstructure of tiles.

The recent use of mosaic work for fire-place facings, and also for the floor-slab before the fire, is peculiarly admirable. The latter is marble mosaic of the kind unchanged in character from that of ancient invention, as used in the days of Ahasuerus, when in Shushan, the palace, "The beds were of gold and silver, upon a pavement of red and blue and white and black marble."

New designs represent the tessellated class of this work, which is also the most ancient, and in which the cubes or *tesserae*, either in monochrome or different colors, are worked together by hand into simple geometrical figures, which combine to form a larger figure, also geometrical, but more intricate. For mosaic pavements in all times, this was the most common arrangement,

"And bright and various  
shone the polished floors"

in the enchanted palace, where strayed Luigi Pulci's Orlando and Mongate, and in all royal and luxurious places. Precious stones entered profusely into the structure of mosaic pavements, and in Cleopatra's banquet hall, with its high roof fretted over with gold, Lucian also has informed us that "onyx e'en the meaner floor inlaid." In the days of Alexander, the artistic effort bestowed on floors became excessive, even, it is believed, surpassing that applied to walls and ceilings. At one time Olympian deities figured on magnificent pavements to such an extent as to give rise to the story of a visitor having spat in the face of his host, declaring that no spot more ignoble was to be found in the house. The direct imitation of figures in mosaic work was, however, most generally reserved for the decoration of walls and vaults, and from the earliest imperial times, the Roman houses had for their prevailing decoration the *vitreae parietes* or glossy walls.

**A Unique Ornament** for the corner of a room is made by procuring a well-seasoned board, about three feet and a half long and eighteen inches wide. This is to be covered with dove-colored felt, on which is embroidered in crewels a bunch of cat-tails and grasses. The effect to be sought in arranging the group is that of being laid upon the board when freshly gathered. There must be no stiffness in the arrangement; the grasses and seeds must be of unequal lengths, some of them reaching quite to the top of the board, and all uniting at the bottom as if dropped from the hand. This may be placed in any graceful position in the corner of the room.

**A Mantel Lambrequin** of gray macramé twine crocheted in shell stitch, with deep fringe, and having bright red or old gold ribbon run through it, is something quite new and pretty.

## COLORINGS.

A deep, rich brown, umber or dark bronze-green may be used for a skirting, the dado of greenish gray, sage green or deep French gray, with the ornamented band above it in brown, gray or sage green, with scroll work upon it in darker shade of the ground color of the dado. The wall could be painted pink, gray or stone color.

In working in distemper colors, much care is required in judging the precise tints to be used;

In the adjustment of various colors to their respective portions of the work, the skirting should invariably be the darkest, the dado next in depth of color and harmonizing approximately with the woodwork, then the walls in a comparatively light tone broken by the contrasting tints of the cornice.

Various parts of the dado should be divided by bold black lines, and the height from the floor should be about that of the centre stile of the door.

Care should be exercised in the selection of stuffs for furniture upholstery, particularly green color, for a light, yellowish green detracts from the color of the mahogany or walnut.

A color is affected by its position toward other colors. For example, if red is in contact with blue it seems more yellowish; if in contact with yellow, it has a bluish tinge; with green it appears pure and brilliant; with black it is dull; with white it is light and bright.

The eye undoubtedly finds a pleasure in colors, independent of design or any other quality in the object which exhibits them, and a suitable example of this is the wainscoting or other plain woodwork of an apartment, which really only attracts the eyes and affects them agreeably or otherwise, according to the skill displayed by the painter.

Red and black, orange and black, bright yellow and black, and light green and black make very rich combinations.

## WALL PAPER DESIGN.

BY  
RUTH MERINGTON.

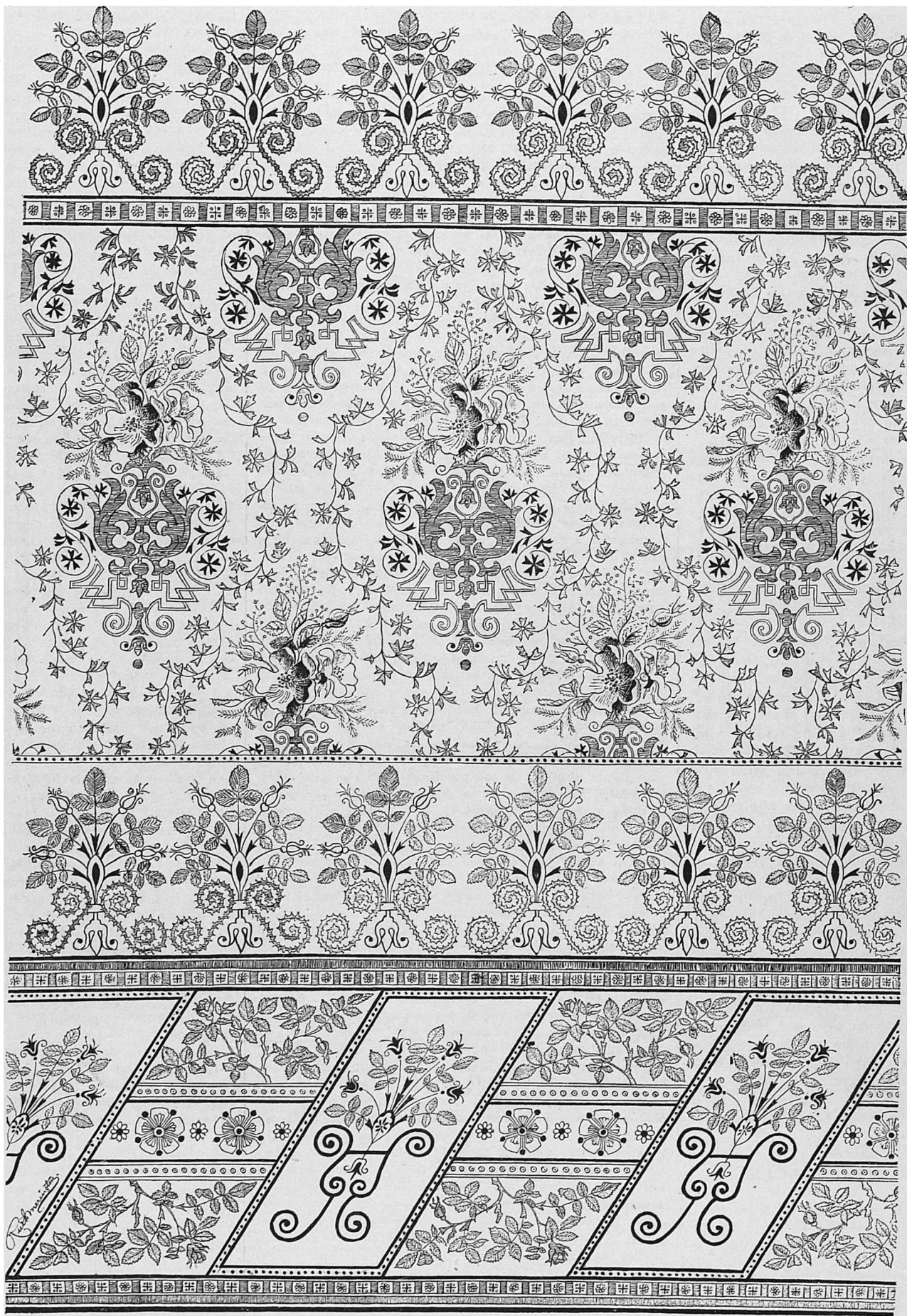
THE prevailing color in this design for wall paper, is terra cotta, three shades being used—dark, medium, and very light. The Dado: The background behind the vine is the dark terra cotta; the vine is olive; the band across the panel is olive; the roses on the band are the light terra cotta; the dark lines and spots are black. The background of the alternating panels is the medium terra cotta; the leaves are dark terra cotta; the vase and buds are

black. In the upper part of the dado the ground is the medium terra cotta; the leaves and thorny stems are olive, the buds outlined in dark terra cotta.

The Body: The ground is medium terra cotta; vine and vase of dark terra cotta; leaves, olive shaded with black; flower of lightest terra cotta shaded by darker; the dark ornaments on the vase are black.

The Frieze: The frieze is the same as the upper part of the dado.

Where medium terra cotta is used, the ground might be covered by broken horizontal lines of gold. This, with gilt touches elsewhere, will lighten up the design.



DESIGN FOR WALL PAPER, BY RUTH MERINGTON, PUPIL OF MRS. CORY'S SCHOOL OF DESIGN.

all shades dry several tints lighter than they appear when wet, and it is, therefore, necessary to try them before applying them to the ceiling.

The more decided the contrast between colors the more likely are they to produce a pleasing result, whilst the use of colors approaching similarity requires great skill to avoid injury to both.

White in contact with a color strengthens its tone.

Any decoration tends to bring the ceiling down to the eye; the lighter, therefore, the tints are kept in accordance with the general color of the room itself, the more pleasing, though less obtrusive, will be the effect.